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MICHAEL

ELLISON

DENİZ

MÜZİĞİ

(SEA MUSIC)

SCORE (in C)

Deniz Müziği was supported and co-produced by the European Research Council (ERC) and Koç University, and was premiered at the Koç University, Late Antiquities and Byzantine Center opening, Istanbul, Turkey, 13 November, 2015, with Hezarfen Ensemble, Michael Ellison conducting. Deniz Müziği is an instrumental study for the forthcoming opera, Deniz Küstü.

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European Research Council

Established by the European Commission

Deniz Müziği

Churning, tumultuous $\text{♩}=88$

MP Ellison (2015)

Flute

Bass Clarinet in B \flat

Horn in F

Trumpet in C

Ney

Klasik Kemançe

Kanun

Percussion

Violin 1

Violin 2

Viola

Violoncello

Double Bass*

con sord.

KIZ NEY in D

Tune whole instrument
[G# A B C D Eb F]

(gliss.)

GLOCK

p *ff* *mf* *p*

p *mf* *ff* *mf* *p*

pp *mf* *f* *p* *< f p*

mf *p*

fp *f* *mf* *p*

fp *f* *mf* *p*

f *(gliss.)* *f* *mf* *p*

p *mf* *f* *ff p* *ff p*

sfz *p* *ff p* *ff p*

* notated one 8ve higher than sounding

Fl. *mf* *f* 3 3

B. Cl. *mf* *mf*

Hn. *p*

C Tpt.

Ney *singing, espressivo* *f* 3

Kmç *singing, espressivo* *f* 3

Kan. [G# A B C D Eb F] *p* 3

Perc.

Vln. 1 *mf* 3 *mf* 3 *mf*

Vln. 2 *mf* 3 *mf* 3 *sim.* *sost, espress.* *f* 3

Vla. *p* 3 *fff* *f*

Vc. *fp* 3 *fff* *f* 3

Db. *fff* pizz. arco

5 **A**

Fl. *mf* *f* 3 3

B. Cl. *p* *mf*

Hn. *p* *f*

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

Perc. **A**

Vln. 1 *mf* *mf* 3 3 *f* *mp* *f*

Vln. 2

Vla. *f* 3 3 *f* 3 3

Vc. *mf* 3 3 *f* *mf* *mf*

Db. *f* *mf*

[illegible]

8

Fl. *fp* 3 *fp* 3 *fp* 3 *fp* 3

B. Cl. *mf* *mf*

Hn. *mf* 3

C Tpt. *f* senza sord. 3

Ney *f* 3

Kırık *f* 3

Kan.

Perc. *p*

Vln. 1 *mp* *f* *p* *mf*

Vln. 2 *mf* 3 *f* 3 *mf* 3 *mf* 3

Vla. *mp* *f* 3 3 3 3 *f* 3

Vc. *fp* 3 *f* *mf* *p* *sfz* *mf* *f*

Db. *f* pizz. arco *sfz* *p*

Fl. *fp* *fp* *f* *fp* *fp* *f*

B. Cl. *p* *mf*

Hn.

C Tpt.

Ney *f*

Kmeç *f*

Kan.

Perc.

Vln. 1 *mf* *mf*

Vln. 2

Vla. *f*

Vc.

Db. *sfz* *f* *sfz*

13

Fl. *mf*

B. Cl. *mf*

Hn. *mf*

C Tpt. *mp*

Ney

Kmç

Kan.

Perc. *mf* *mf*

Vln. 1 *f*

Vln. 2 3 3 3 3 3 3

Vla. *f* *mp*

Vc. *f* 3 3 3 3

Db. *f* *mp*

[illegible]

15

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mp

f

p

mf

mf

sf

arco

sfz

p

16

Fl. *mf* *f* *ff* *f* **B**

B. Cl. *p* *ff* *f*

Hn.

C Tpt. *p* *mf* *f*

Ney

Kmç

Kan. *ff* dampen all **B**

Perc.

Vln. 1 (arco) *staccatissimo, spicc.* *mf* *espress.*

Vln. 2 *mf* pizz. *mf*

Vla. *mf* pizz. *mf*

Vc. *mf* *f*

Db. *sfz p* pizz.

18

Fl. *mf* *p* *en dehors* 3 5

B. Cl. *mf* *f* 3 3

Hn. *f* 3

C Tpt. *f* *con sord.* 3 3 3 3

Ney *f* 3

Kmç *mf* *f*

Kan. *mf* *f*

Perc.

Vln. 1 *< f mp* *f p* *fmf* *fmf*

Vln. 2 *arco* *p < f* *fp* *fmf* *p* *mf* 3 5:3

Vla. *arco* *p < f* *sfz p* *mf* *fmf*

Vc. *(arco)* *sfz p* *fmf* 3 3

Db. *sfz* *mf* *p*

[illegible]

D

27

Fl. *f*

B. Cl. *p*

Hn. *p* *>*

C Tpt. *f*

Ney

Kmç

Kan. *f* *fp*

Perc. *f*

Vln. 1 *f* *p* *f* *p* *fp* *fp* *p*

Vln. 2 *p* *f* *p* *f* *fp*

Vla. *p* *f* *mf* *f* *p* *mf*

Vc. *f* *mf* *f* *fp* *p* *mf*

Db. *p* *mf*

poco rit. . .

poco rit. . . **D** ♩=138

[illegible]

[illegible]

51 **E**

Fl. *f* *mf* *ff*

B. Cl. *f* *mf* *ff*

Hn. *f* *mp*

C Tpt. *f*

Ney *f*

Kmç *f*

Kan.

Perc. **E**

Vln. 1 *marcato molto, staccatissimo* *pizz.* *mf* *staccatissimo* *arco* *f* *p* *fmf*

Vln. 2 *pizz.* *mf* *arco* *fp* *fmf*

Vla. *pizz.* *mf* *arco* *sfz* *p* *mf* *fmf*

Vc. *staccatissimo, spicc.* *mf* *f* *sfz* *fmf*

Db. *arco* *sfz* *p*

54

Fl.

mf 3

B. Cl.

f 3 3

Hn.

(con sord.) *mf*

C Tpt.

mf 3

Ney

f

Kmç

f

Kan.

f

VIBRAPHONE

Perc.

mf 3

Vln. 1

f *mf* *f* *ff* *f* *mf*

Vln. 2

pp *mf* *mf* staccatissimo *ff* *f* *mf*

Vla.

mf staccatissimo *ff* *mf* *f* *mf*

Vc.

mf *sfz* *p*

Db.

pp *sfz* *p*

58

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

singing, espressivo

f

singing, espressivo

f

singing, espressivo

f

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *f*

pp

$\text{♩} = 88$

64 **F**

Fl. *fp* 3 *fp* 3 *fp* 3 *fp* 3 23

B. Cl. *mf* *mf*

Hn.

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

F $\text{♩} = 88$

Perc.

Vln. 1 *f* *mp* *f*

Vln. 2 3 3 3 3 3

Vla. *p* 3 *fmf* *f*

Vc. 3 3 3

Db.

65

Fl. *mf* *fp* *fp*

B. Cl. *mf*

Hn. *mf p*

C Tpt.

Ney

Kmeç

Kan.

Perc. *mf*

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf* *mf* *ff*

Vla. *f*

Vc. *sfz* *mf* *f*

Db. *sfz* *p*

Detailed description: This page of a musical score contains eleven staves. The Flute (Fl.) staff begins with a melodic line marked *mf*, followed by two triplet passages marked *fp*. The B. Clarinet (B. Cl.) staff has a long note marked *mf* that transitions into a triplet. The Horn (Hn.) staff features a melodic line starting with *mf* and *p*, followed by a triplet. The C. Trumpet (C Tpt.) staff is mostly silent with a few notes. The Ney and Kemeze (Kmeç) staves have melodic lines with triplets. The Kanun (Kan.) staff is filled with a dense, continuous texture. The Percussion (Perc.) staff has a few notes marked *mf*. The Violin 1 (Vln. 1) staff has a melodic line starting with *mp* and *f*. The Violin 2 (Vln. 2) staff has a melodic line starting with *mp*, followed by triplet passages marked *mf* and *mf*, and ending with *ff*. The Viola (Vla.) staff has a melodic line with triplets marked *f*. The Violoncello (Vc.) staff has a melodic line starting with *sfz*, followed by *mf* and *f*. The Double Bass (Db.) staff has a melodic line starting with *sfz* and *p*.

67

Fl.

mf

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

mf *f*

Vln. 2

mf *f*

Vla.

f

Vc.

p *f*

Db.

sfz

Detailed description of the musical score: The page contains 11 staves. The Flute part (Fl.) begins at measure 67 with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*, then another triplet (D5, E5, F#5) marked *mf*, and ends with a triplet of eighth notes (G5, A5, B5). The Bass Clarinet (B. Cl.) plays a continuous triplet of eighth notes (G3, A3, B3) across measures 67-70. The Horn (Hn.) and C Trumpet (C Tpt.) staves are empty. The Ney and Kmeç staves have a long slur over a half note G4. The Kanun (Kan.) and Percussion (Perc.) staves are empty. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) both play a triplet of eighth notes (G3, A3, B3) in measures 67-70, marked *mf* and *f* respectively. The Viola (Vla.) and Violoncello (Vc.) staves are empty until measure 70, where they play a half note G3 marked *f*. The Double Bass (Db.) part begins at measure 67 with a half note G2, followed by a triplet of eighth notes (A2, B2, C3) marked *sfz*, then another triplet (D3, E3, F#3) marked *sfz*, and ends with a triplet of eighth notes (G3, A3, B3).

68

Fl. *ff*

B. Cl. *p* *mf* *f* *p*

Hn.

C Tpt. *mf* *p*

Ney *f*

Kmç *fp*

Kan. *quasi gliss.* *mp*

Perc. **GLOCKENSPIEL** *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *f* *mp* *f*

Vc. *p*

Db. *f*

71

Fl. *mp*

B. Cl. *p* 3 3

Hn.

C Tpt. *p* 3 3

Ney

Kırık *f* 3 3

Kan. *f* 3 3

Perc.

Vln. 1

Vln. 2 *pp*

Vla. 3 5

Vc. *f* 3 *molto sost.*

Db.

73

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

pp

f

6/4

G **H**

75 *staccatissimo, breathy*
marcato molto, staccatissimo
p
molto sost.
mf
p
mf
(con sord.) staccatissimo, mf
senza sord. p
mf
sostenuto p
f
sostenuto p
f
f
G **H**
pp *< > mfp* *< f fp* *p < > fp* *< f fp*
pizz. mf *pp* *< > mfp* *< f fp* *p < > fp* *< f fp*
pizz. mf *pp* *< > mfp* *< f fp* *p < > fp* *< f fp*
mf *p* *f*
pizz. mf *mf* *p* *f*

molto sost.

breathy and slightly random overblowing at 12th

32

78

Fl. *mf* *f*

B. Cl. *mf* *f* *p* *mf*

Hn. *p* *f* *mf*

C Tpt. *p* *mf* *mf*

Ney *f*

Kmç *f*

Kan. *f*

Perc. **GLOCKENSPIEL** *f* *f* *f* *f*

Vln. 1 *<f fp>* *<f fp>* *p< fp>* *<f f> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vln. 2 *pp<> fp>* *<f fp>* *p< fp>* *<f f> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vla. *pp<> fp>* *<f fp>* *p< fp>* *<f fp> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vc. *mp* *f* *mf* *p* *f*

Db. *mp* *f* *mf* *p* *f*

80 33

Fl. *mf* *f*

B. Cl. *mf* *f*

Hn.

C Tpt.

Ney

Kırık

Kanun

Perc. *f* *f*

Vln. 1 *< f fp >* *(f fp)* *p < fp >* *(f f)*

Vln. 2 *pp < fp >* *(f fp)* *p < fp >* *(f f)* *f*

Vla. *pp < fp >* *(f fp)* *p < fp >* *(f fp)*

Vc. *mp* *f*

Db. *mp* *f*

82

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

SV

3

p

9

ff

p

mf

ff

5

9

f

p

ff

ff

ff

ff

SV

p

f

9

pp

fp

f

fp

p

fp

f

ff

SV

3

p

mf

ff

f

9

p

SP

mf

ff

[illegible]

105

Fl. *ff* *f* *f* *8va loco*

B. Cl. *ff* *f* *f* *f*

Hn. *ff* *f*

C Tpt. *f* *1/2*

Ney *f*

Kmç *f*

Kan. *f*

Perc. *ff*

Vln. 1 *ff* *f* *f*

Vln. 2 *ff* *f* *f*

Vla. *ff* *f* *f*

Vc. *ff* *f* *f*

Db. *ff* *f*

113

Fl. *f* *pp* < *mf* *pp* *3*

B. Cl. *f* *pp* < *mf* *pp* *3* *fp* *pp* < *mf*

Hn. *pp* < *mf* *pp* *3* *pp* *pp*

C Tpt. *f* take straight mute *pp* < *mf* *pp* *3*

Ney

Kmç *p*

Kan. with flesh of fingers (trem.) *ppp* < > < >

Perc. *K* ♩=48 Tranquillo

GLOCK

Vln. 1 *pp* < *mf* *pp* *3* *pp* < *mf*

Vln. 2 *pp* < *mf* *pp* *3* *pp* < *mf*

Vla. *pp* < *mf* *pp* *3* *pp* < *mf*

Vc. *pp* *pp* < *mf* *pp* *pp* *pp* < *mf*

Db. *fp* *pp* < *mf* *pp* < *mf*



♩=96 steady, pulsating

L

122

Fl. *pp*

B. Cl. *pp*

Hn. *pp* *mp pp*

C Tpt. straight mute *pp*



Ney *pp*

Kmç *pp*

Kan. *pp* *p* *A*

♩=96 steady, pulsating

L

Perc. *pp*

Vln. 1 *pp* *pp* *mf* *pp*

Vln. 2 *pp* *mf* *pp* *SV* *pp*

Vla. *pp* *en dehors: mp* *pp* *mf* *pp*

Vc. *pp* *pp* *mf* *pp*

Db. *pp* *pp* *mf* *pp*

136

Fl. *f* *ff* *pp* *mf* *f*

B. Cl. *p* *f* *pp* *f*

Hn. *f* *pp* *f*

C Tpt. *p* *f* *pp* *mf*

Ney *mf* *pp* *f*

Kmç *f* *mf* *ff* *pp* *ord.* *sim.* *f*

Kan. *f* *mf* *ff* *pp* *f*

Perc. *f* *mf* *ff* *pp* *Leod. sim.* *ppp* *f*

Vln. 1 *ff* *pp* *pp*

Vln. 2 *ff* *pp* *SV* *f*

Vla. *ff* *pp* *f*

Vc. *ff* *ff* *f*

Db. *ff* *pp* *Sul A, D* *mf* *ff*

141

Fl. *ff* *p* *pp* *pp* *p*

B. Cl. *ff* *p* *pp* *p*

Hn. *ff* *p* *pp* *senza sord.* *pp*

C Tpt. *ff* *p* *pp*

Ney *ff* *p*

Kmç *ff* *mf* *ord.* *p* *SP*

Kan. *ff* *mf* *p*

Perc. *ff* *p* *mf* *pp* *Red. sim.*

Vln. 1 *ff* *p* *pp*

Vln. 2 *ff* *p* *pp*

Vla. *ff* *p* *pp* *(sim/sim)*

Vc. *ff* *p* *pp* *Sul A, D*

Db. *p* *pp* *Sul A, D*

M

M

44

This musical score page contains measures 145 through 16. The instruments and their parts are as follows:

- Fl.**: Measures 145-150. Includes triplets and dynamic markings *f*, *ff*, and *f*. Measure 16 is a whole rest.
- B. Cl.**: Measures 145-150. Includes a *pp* marking in measure 15. Measure 16 is a whole rest.
- Hn.**: Measures 145-150. Includes a *mf* marking and a box with the instruction "free harmonic gliss on concert A harmonics series". Measure 16 is a whole rest.
- C Tpt.**: Measures 145-150. Includes dynamic markings *p*, *f*, *p*, *f*, and *p*. Measure 16 is a whole rest.
- Ney**: Measures 145-150. Includes a *mf* marking. Measure 16 is a whole rest.
- Kmç**: Measures 145-150. Includes a *ff* marking. Measure 16 is a whole rest.
- Kan.**: Measures 145-150. Includes a box with the instruction "freely gliss from these pitches". Measure 16 is a whole rest.
- Perc.**: Measures 145-150. Includes a *ff* marking. Measure 16 is a whole rest.
- Vln. 1**: Measures 145-150. Includes a *ff* marking. Measure 16 is a whole rest.
- Vln. 2**: Measures 145-150. Includes a *ff* marking. Measure 16 is a whole rest.
- Vla.**: Measures 145-150. Includes a *ff* marking. Measure 16 is a whole rest.
- Vc.**: Measures 145-150. Includes a *ff* marking and a box with the instruction "free harmonic gliss over whole string sul A". Measure 16 is a whole rest.
- Db.**: Measures 145-150. Includes a *f* marking and the instruction "free harmonic gliss over whole string: sul A". Measure 16 is a whole rest.

Measure 16 for all instruments is a whole rest.

149

Fl. *mf* *f* *f* *ff*

B. Cl. *f* *pp*

Hn. *f* *p*

C Tpt. *mf* *p*

Ney *f* *ff*

Kmç *f* *ff*

Kan. *f* *ff*

Perc. *f* *ff*

Red.

Vln. 1 *ff* *mf* *leggero (spicc.)* *f*

Vln. 2 *f* *ff* *mf* *f*

Vla. *f* *ff* *mf*

Vc. *ff*

Db. *mf* *ff*

46

152

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *3* *ff* *pp*

f *p* *f* *p* *pp*

mf *pp*

p *f* *p* *pp*

mf

f *mf* *ff* *mf* *pp*

f *mf* *pp*

f *sim.* *pp*

f *free harmonic gliss over whole string sul A*

con sord.

freely gliss from these pitches

Sul D, G

(sim)

Sul D, G

Sul D, G

156

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mp

ff

mf

free harmonic gliss on concert E# harmonics series

secco

pp

p

ff

p

pp

f

ff

p

pp

pp

47

159

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

con sord.

p

f

p

f pp

f pp

f pp

f pp

f pp

sim.

f mf

ff

freely gliss from these pitches

f

pp

f pp

ff

ff

f

pizz.

f

162

Fl. *f* 3 *ff*

B. Cl. *pp* *ff*

Hn. *cuivré* *ord.* *mf* *pp*

C Tpt. *p* *f* *p*

Ney *mf*

Kmç *f mf* *ff*

Kan.

Perc. *f mf* *ff* rit.

Vln. 1 *ff* *p* < >

Vln. 2 *ff* *p* < >

Vla. *ff* *pp* *p* < >

Vc. *f* *p* *p* < >

Db. *spicc.* *p* *p* < >

174 *espress.*

Fl. *p* \leq *mf*

B. Cl. *espress.*
p \leq *mf* *p* *pp*

Hn. *serenely*
pp

C Tpt.

Ney *espress.*
mf \leq *mf*

Kmç *mf* \leq *p* \leq *mf* *p* *p* *mf*

Kan. *espress.*
p \leq *mf*

Perc.

Vln. 1

Vln. 2 *espress.*
p \leq *mf* *p* *p*

Vla. *espress., sost.*
p \leq *mf* *p* *p*

Vc. *espress.*
p \leq *mf* *p* \leq *mf* *p* *p* *pp* *p*

Db. *p*

180

O

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

espress.

semplicé, sotto voce

mf p >

p

pp

ppp

pp

ppp

p

mf > pp

p

mf

SV

pp

pp

espress.

espress.

espress.

SV

p

mf p

espress.

p

pizz.

pp

GLOCK

187

Fl. *mf p* *espress.* *p* *mf*

B. Cl. *espress.* *p* *mf*

Hn.

C Tpt. *serenely* *pp*

Ney *espress.* *mf*

Kmç *poco espress.* *f* *mp* *mf* *p* *mf* *p* *p* *mf*

Kan. *espress.* *p* *mf* *mf*

Perc. **CROTALES** *mp*

Vln. 1 *mf p* *espress.* *p* *mf* *p* *p*

Vln. 2 *espress., sost.* *p* *mf* *p* *p*

Vla. *espress.* *pp* *p* *mf* *p* *p* *mf* *p* *mf p* *pp* *p*

Vc. *pp* *p* *pp*

Db. *p* *pizz.* *p*

193

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

espress.

p

f

mf

pp

arco

CROTALES

Detailed description of the musical score: The score is for a 19th-century style orchestral or chamber work. It begins at measure 193. The Flute part has a melodic line starting in measure 197. The Bass Clarinet has a rhythmic accompaniment starting in measure 197. The Horn and C Trumpet have short melodic phrases. The Ney, Kavalav, and Kanun play a continuous rhythmic pattern. The Percussion part features a crotale (sistrum) in measure 197. The Violin 1 and Violin 2 parts have a melodic line starting in measure 197. The Viola, Violoncello, and Double Bass parts have a rhythmic accompaniment starting in measure 197. The score ends at measure 200.

199 **P** **Q**

Fl. *pp*

B. Cl. *pp* *bisbigliando*

Hn. *use alternative fingering* *pp* *pp* *+*

C Tpt. *con sord.* *pp*

Ney *pp* *pp*

Kmç *pp* *pp*

Kan. *pp* *pp* *A*

Perc. **P** **Q**

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *SV* *pp*

Vla. *pp* *p* *SV* *pp*

Vc. *pp* *p*

Db. *pp* *Sul A, D*

205 **R** *breathy*

Fl. *ppp* *pp* *pp* *p*

B. Cl.

Hn. *mp* *pp*

C Tpt. *pp*

Ney *mp*

Kmç *mp*

Kan. *mp*

Perc. **R** **VIBRAPHONE** *pp* *mp*

Vln. 1 *ord.* *pp* *mp*

Vln. 2 *ord.* *pp* *mp*

Vla. *ord.* *pp* *mp*

Vc. *ord.* *pp* *mp*

Db. *ord.* *pp* *p* *mf*